

A. P. Seble

SECOND EDITION.

THE
PIRATES
OF
PENZANCE

OR,

THE SLAVE OF DUTY.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

PUBLISHED BY

A. & S. NORDHEIMER,
TORONTO AND MONTREAL.

Branches: OTTAWA, KINGSTON, HAMILTON, LONDON.

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THE
PIRATES
OF
PENZANCE

OR,
The Slave of Duty.

AN ENTIRELY ORIGINAL COMIC OPERA

IN TWO ACTS.

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MAJOR-GENERAL
THE PIRATE
SAMUEL (his
FREDERIC

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OVERTURE.

Alliegro Maestoso.

PIANO.

p

mf *fs* *p* *mf* *fs* *p*

mf *p* *mf* *f*

mf

The musical score is written for piano and consists of five systems. The first system is marked 'p' and 'Alliegro Maestoso'. The second system is marked 'p'. The third system has dynamics 'mf', 'fs', 'p', 'mf', 'fs', 'p' and includes 'Sca.' markings with wavy lines. The fourth system has dynamics 'mf', 'p', 'mf', 'f'. The fifth system is marked 'mf'.

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) marking. The second system continues with piano (*p*) dynamics. The third system also includes a piano (*p*) marking. The fourth system has a *cres.* (crescendo) marking. The fifth system includes a *dim.* (diminuendo) marking. The sixth system features a *pp* (pianissimo) marking. The handwriting is in dark ink on aged paper.

First system of musical notation, featuring a treble and bass staff. The bass staff includes dynamic markings *f*, *p*, *dim*, and *f*.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes the marking *8va...*. The bass staff includes dynamic markings *fz*.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes the marking *8va...*. The bass staff includes dynamic markings *fz* and *p*, and contains triplet markings.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes triplet markings and the markings *cre* and *scen*.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the marking *do* and dynamic markings *f* and *p*.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff includes the markings *rallentando* and *cadenza*. The bass staff includes dynamic markings *p* and *rall...*.

Andante.

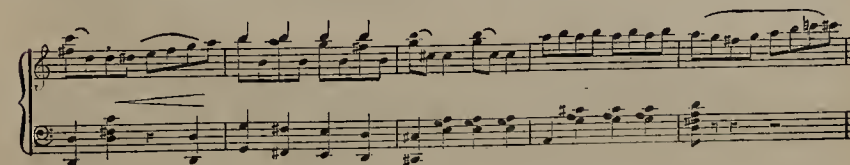
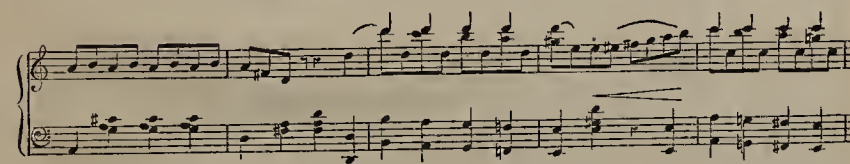
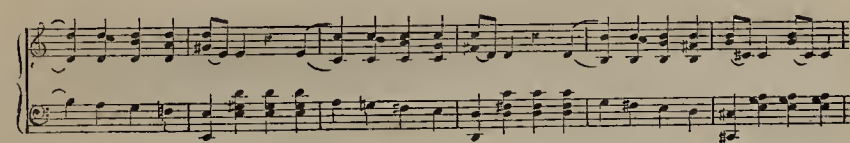
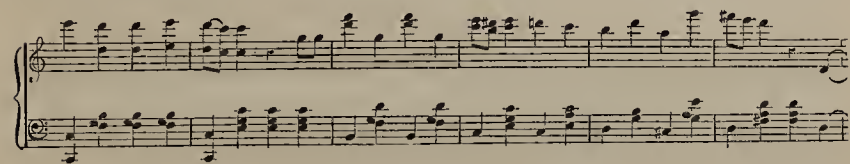
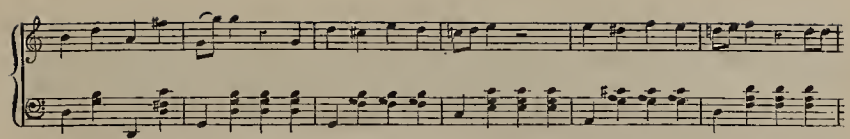
p

Ped. *

rit.

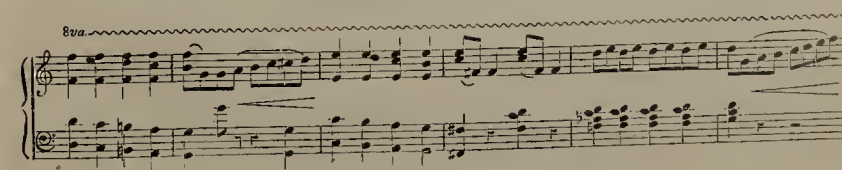
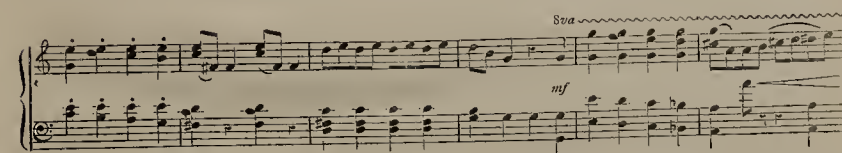
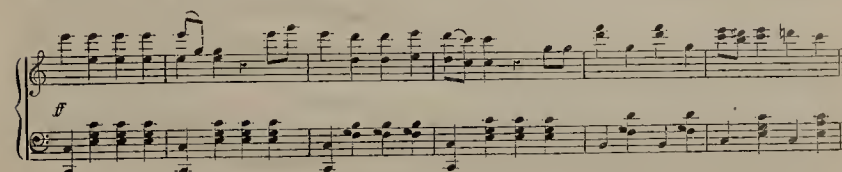
ritardando. *dim.* *pp*

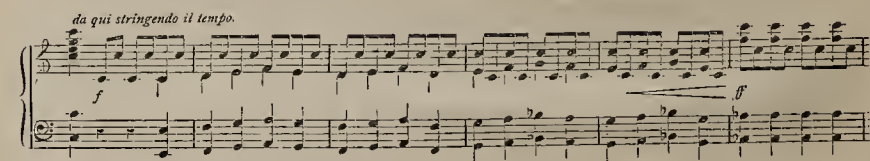
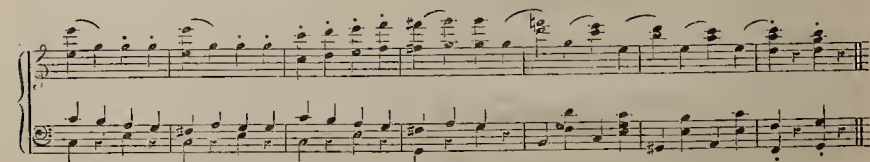
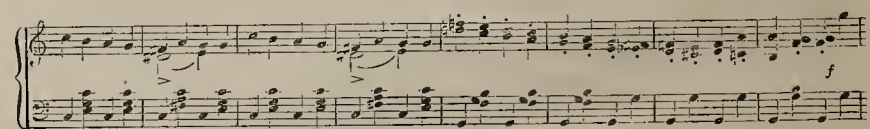
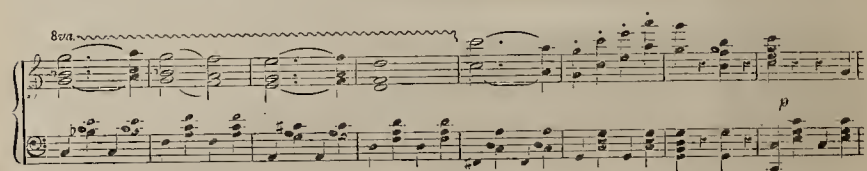
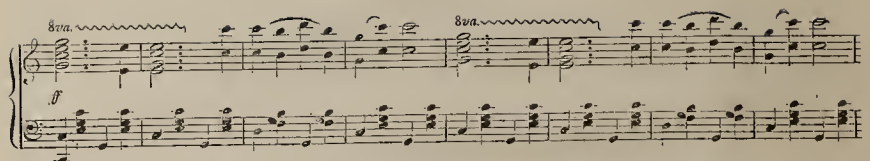
Allegro vivace. *p*



Handwritten musical score on six systems. Each system consists of a piano (p) staff and a vocal staff. The piano staves are in bass clef, and the vocal staves are in treble clef. The music is written in a historical style, likely 18th or 19th century. The first system begins with a forte (f) dynamic marking. The second system has a piano (p) dynamic marking. The third system has a piano (p) and *leggiere* (light) dynamic marking. The fourth system has a piano (p) dynamic marking. The fifth system has a piano (p) dynamic marking. The sixth system has a piano (p) dynamic marking and includes the lyrics "cre", "scen", and "do." written below the piano staff.

f
p
p
p *leggiere*
p
p
cre *scen* *do.*





Piu vivace.

ff

sf *sempre ff*

8va. *rall.*

No. 1. OPENING CHORUS OF PIRATES, & SOLO—Samuel.

Moderato maestoso.

PIANO. *p* cre - scen - do. . . *ff*

8va.

p

cre - scen - do.

A CHORUS. TENORS. *f*

BASSES. *f* Pour, O King, the pi - rate

A *f* Pour, O King, the pi - rate

sher - ry, Fill, O King, the pi - rate glass!

sher - ry, Fill, O King, the pi - rate glass!

And, O King, to make us mer - ry, Let the pi - rate bum - per pass!

And, O King, to make us mer - ry, Let the pi - rate bum - per pass!

B

SAMUEL.

For to - day our Pi - rate 'Prentice ri - ses from in -

B

den - ture freed: Strong his arm, and keen his scent is— He's a Pi - rate now in - deed!

CHORUS

Here's good luck to Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures.

Here's good luck to Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures.

f *p*

SAM.

Two - and - twen - ty now he's ris - ing, And a - lone he's fit to fly;

CHORUS.

Which we're beat on sig - na - liz - ing With un - u - sual re - vel - ry! Here's good luck to

Here's good luck to

f

Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures. Pour, O King, the pi - rate

SAMUEL with 1st BASS.

Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures. Pour, O King, the pi - rate

8va.

ff

sher - ry, Fill O King, the pi - rate glass! And, O King, to make us mer - ry, Let the

sher - ry, Fill O King, the pi - rate glass! And, O King, to make us mer - ry, Let the

8va.

pi - rate bum - per pass!

pi - rate bum - per pass!

No. 2.

SONG—Ruth.

RUTH.

1. When Fred - 'ric was a
2. I was a stu - pid
3. I soon found out, he -

Allegro pesante.

PIANO. *f*

lit - tle lad, He proved so brave and da - ring, His fa - ther thought he'd 'pren - tice him To
nur - sry maid, On break - ers al - ways steer - ing; And I did not catch the word a - right, Through
yond all doubt, The scope of this dis - as - ter; But I hadn't the face to re - turn to my place, And

some ca - reer sea - far - ing, I was, a - las! his nur - sry maid, And so it fell to
be - ing hard of hear - ing, Mis - tak - ing my in - struc - tions, which With in my brain did
break it to my mas - ter, A nur - sry maid is not a - fraid Of what you peo - ple

my lot To take and bind the pro-mis-ing boy Ap - pren - tice to a pi - lot; A
gy - rate, I took and bound this pro-mis-ing boy Ap - pren - tice to a Pi - rate! A
call work, So I made up my mind to go as a kind Of pi - ra - ti - cal maid of all work; And

life not bad for a har - dy lad, Though sure - ly not a high lot, Though I'm a nurse, you might do worse Than
 sad mis - take it . . was to make, And doom him to a vile lot, I bound him to a Fi - rate - you! - in -
 that is how you . . find me now A mem - ber of your shy lot, Which you wouldn't have found had he been bound Ap -

make your boy a pi - lot!
 - stead of to a pi - lot!
 - pen - tice to a pi - lot!

3rd time.

No. 3.

SONG—Pirate King & Chorus.

Allegro moderato.

PIANO. *f*

KING.

1. Oh, bet - ter far to live and die Un - der the brave black flag I fly, Than
 2. When I sal - ly forth to seek my prey, I help my - self in a roy - al way; I

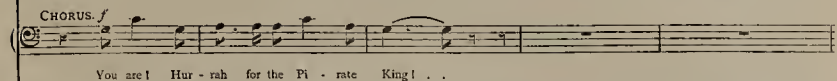
play a sanc - ti - mo - nious part With a pi - rate head and a pi - rate heart!
sink a few more ships, it's true, Than a well - bred mon - arch ought to do!

A - way to the cheat - ing world go you, Where
But ma - ny a king on a first - class throne, If he

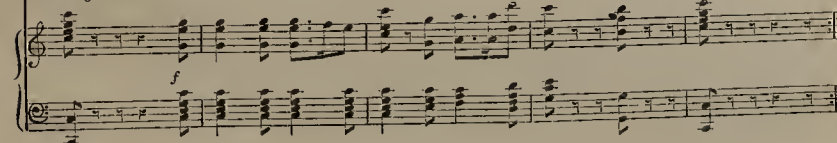
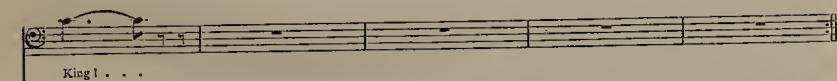
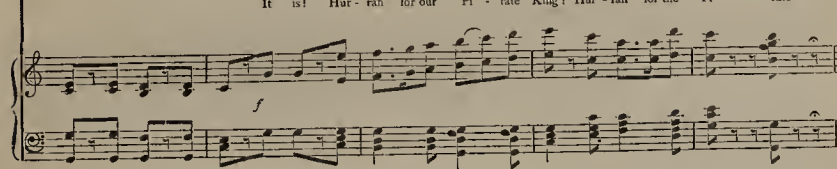
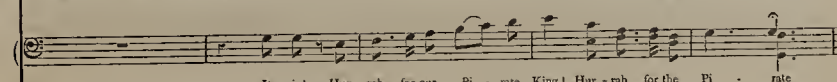
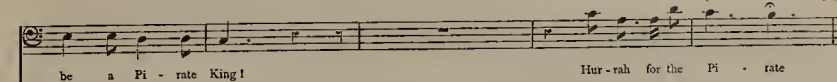
pi - rates all are well - to - do, But I'll be true to the song I sing, And live and die a
wants to call his crown his own, Must man - age some - how to get through More dir - ty work than

B *a tempo.*
Pi - rate King, For . . . I am a Pi - rate King! And it
ever I do. *B*

is, it is a glo - rious thing to be a Pi - rate King! For I am a Pi - rate



(Pause and verse only.)



No. 4.

RECITATIVE & DUET—Ruth & Frederic.

FREDERIC.

Allegro vivace.

Oh, false one! you have de - ceived me!

PIANO. *f* *mf*

RUTH. FRED. *A a tempo.*

I have de - ceived you? Yes! de - ceived me! You told me you were

A a tempo.

RUTH. FRED.

fair as gold! And, mas - ter, am I not so? And now I see you're

RUTH. FRED.

plain and old! I'm sure I'm not a jot so! Up - on my in - no -

RUTH. FRED.

- cence you play. I'm not the one to plot so. Your face is lined, your

RUTH. B FRED.

hair is grey. It's gra - du - al - ly got so. Faith - less wo - man

p

RUTH.

to de - ceive me, I who trust - ed so! Mas - ter, mas - ter,

FRED. RUTH.

do not leave me, Hear me ere I go! Faith - less wo - man! Mas - ter,

mas - ter, ^G mas - ter, mas - ter, do not leave me, do not leave me, Hear me

FRED.

Faith - less wo - man, ^G faith - less wo - man to de - ceive me, I who

p *cres.* *scen - do.*

p *cres.* *f* ere . . . I go! Mas - ter, mas - ter, do not leave me, Hear me ere . . .

p *cres.* *f* trust - - - ed so! Faith - less wo - man to de - ceive me, I who trust - -

f *p* *cres.* *f* *scen - do.*

. I go!

. ed so!

ff

RUTH.

Andante. My love with-out re-flect-ing, Oh, do not be re-ject-ing! Take a mai-den

p

ten-der, Her af-fec-tion raw and green, . . . At ve-ry high-est ra-ting, Has

D

been ac-cu-mu-la . . . ting sum-mers se-ven-teen, . . . sum-mers se-ven-

E RUTH.

-teen. . . Don't, be-lov-ed mas-ter, Crush me with dis-as-ter;

FRED.

Yes, your for-mer mas-ter Saves you from dis-as-ter;

E

p

What is such a dow - er to the dow - er I have here! . . . My love un - a -

Your love would be un - com - fort - a - ble, fer - vid, it is clear, . . .

- ba - - ting Has been ac - cu - mu - la - - ting for - ty - se - ven year! . . .

If, as you are sta - ting, It's been ac - cu - mu - la - ting for - ty - se - ven

Allegro vivace.

for - ty - se - ven year!

rall.

year!

Allegro vivace.

Faith-less wo - man to de - ceive me, I who trust - - ed

rall. *p* *cre* *scen - do. . . f*

cres. *f*

Mas - ter, mas - ter, do not leave me, Hear me ere I

cres. *f*

so! Faith - less wo - man to de - ceive me, I who trust - - - - ed

p *cres.* *f*

do.

go!

f

so!

RECIT. FRED.

What shall I do? Be -

- fore these gen - tle mai - dens I dare not show in this a - larm - ing cos - tume! No,

f

no, I must re - main in close con - ceal - ment, Un - til I can ap - pear in de - cent cloth - ing.

No. 5.

CHORUS OF GIRLS.

PIANO.

Allegro grazioso. *p* *leggero.* *Sva.*

cre *scen* *do.* *mf stacc.* *A*

CHORUS.

Climb-ing o - ver rock - y moun-tain, Skip-ping ri - vu - let and foun-tain, Pas-sing where the wil - lows

qui - - - ver, Pas - sing where the wil - lows qui - ver By the e - ver roll - ing ri - ver,

Swol-len with the sum - mer rain, the sum - mer rain. Threading long and leaf - y maz - es

B

Spot-ted with un - num-bered dai-sies, Spot - ted, dot - ted with un - num-bered dai - - - sies,

Scal - ing rough and rug - ged pass - es, Climb the har - dy lit - tle las - sies, Till the bright sea -

- shore they gain; Scal - ing rough and rug - ged pass - es, Climb the har - dy lit - tle las - sies,

Till the bright sea - - shore they gain.

EDITH.

E

Let us gai - - ly tread the mea - sure, Make the

p

most of fleet - ing plea - sure; Hail it as . . a . . true al - ly,

CHORUS.

F

Though it per - ish bye - - and - bye, Hail it as a true al - ly, . . Though it

f

EDITH.

per - ish bye - and - bye. Ev - 'ry mo - ment brings a trea - sure Of its

p

own es - pe - cial plea - sure, Though the mo - ments quick - ly die,

Greet them gai - ly as they fly, Greet them gai - ly as they

G
fly!
CHORUS. *f*
Though the mo - ments quick - ly die, Greet them gai - ly as they fly!

SOLO. **H**
KATE.
Far a - way from toil and care, Re - vel -

ling in fresh sea air, Here we live and reige a - lone,

In a world that's all our own. Here, in this our

rock y den Far a - way from mor - tal men, We'll be

Queens and make de - crees, They may hon - our them who

K
please. **f** CHORUS.
We'll be Queens and make de - crees, They may hon - our them who please.

K **ff**

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *f* (forte) appears in the piano part.

L. Tutti.

The second system of the musical score. It begins with the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line starts with a dynamic marking of *f* and contains the lyrics: "Let us gai - ly tread the mea - sure. Make the most of". The piano accompaniment continues with eighth-note patterns and chords. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The third system of the musical score. The vocal line (treble clef) and piano accompaniment (grand staff) continue. The vocal line contains the lyrics: "fleet - ing lei - sure, Hail it as a true al - ly, Though it". The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *b* (piano) appears in the piano part.

The fourth system of the musical score. The vocal line (treble clef) and piano accompaniment (grand staff) conclude the piece. The vocal line contains the lyrics: "per - ish bye - and - bye, Hail it as a true al - ly,". The piano accompaniment continues with eighth-note patterns and chords.

Though it per - ish - bye - and - bye. Let us gai - ly tread the mea - sure,

8va

M

Make the most of fleet - ing lei - sure, Hail it as a true al - ly, a true . . .

Ped.

al - ly.

** Ped.* *f*

No. 6. RECITATIVE—Edith, Kate, Frederic, & Chorus.

Allegro. RECIT. FRED. CHORUS OF GIRLS. FRED.

Stop, la - dies, pray! A - mar! I had intended not to intrude myself upon your notice in this effective

PIANO. *f*

a tempo moderato. EDITH.

but a - larm - ing cos - tume, { But under these peculiar circumstances, it is my bounden duty to inform you that your proceedings } Will not be un - witnessed. But

FRED. CHORUS OF GIRLS. RECIT. FRED. *a tempo.*

who are you, Sir? speak! I am a Pi - rate. A Pi - rate! hor - ror! La - dies, do not shun me! This

p *f*

A Andante moderato.

e - ve - ning I re - nounce my vile pro - fes - sion; And, to that end, O pure and peer - less

p

mai - dens, O blush - ing buds of e - ver - bloom - ing beau - ty, I, sore of heart,

EDITH. KATE

I, sore of heart, Im - plore your kind as - sist - ance. How pi - ti - ful his tale! How

CHORUS OF GIRLS.

rare his beau - ty! How pi - ti - ful his tale! How rare his beau - ty!

No. 7.

ARIA—Frederic & Chorus of Girls.

FRED.

Andante.

Oh, is there not one mai - den breast Which

PIANO.

does not feel the mo - ral beau - ty Of mak - ing worldly in - te rest Sub - or - din - ate to sense of

du - ty? Who would not give up will - ing - ly All ma - tri - mo - nial am - bi - tion, To

rall.

res - cue such an one as I From his un - for - tu - nate po - si - tion! From this po -

rall.

a tempo.

- si - tion, to res - cue such an one as I From his . . . un - for - tu - nate po - si -

pp dolce. *cresc.* *dim.*

p CHORUS OF GIRLS.

- tion! A - las, there's not one mai - den breast Which seems to feel the mo - ral beau - ty Of

D

mak - ing world - ly in - te - rest Sub - or - din - ate to sense of du - - ty.

D

FRED.

Oh, is there not one mai - den here Whose home - ly face and bad com - plex - ion Have

caus'd all hope to dis-appear Of e-ver win-ning man's af-fec-tion! To such an one, If

such there be, I swear by hes-ven's arch a-bove you, If you will cast your eyes on me, How-

rall. *E a tempo.*
e-ver plain you be, I'll love you! How-e-ver plain you be, If you will cast your

eyes on me, How-e-ver plain you be, I'll love you, I'll love... you, I'll love... I'll love

CHORUS OF GIRLS.

you! A-las! there's not one mai-den here Whose home-ly face and bad com-plex-ion Have

dim. **F** **FRED.** **CHORUS.**
 caus'd all hope to dis-ap-pear of e-ver win-ning man's af-fec-tion. Not one? No, no, not

FRED. **CHORUS OF GIRLS.** **MABEL.** **CHORUS.** **MABEL.**
 one! Not one! No, no! Yes, one! 'Tis Ma-bel! Yes! 'tis Ma-

Moderato.
rall. bel! Oh, sis-ters, deaf to pi-ty's name, for shame! It's true that he has gone a -
Moderato.
rall. *p*

CHORUS.
 stray, but, pray, Is that a rea-son good and true why you should all be deaf to pi-ty's name? The question is, had
pp

MABEL.
 he not been a thing of beau-ty, Would she be sway'd by quite as keen a sense of du-ty? For shame! for shame! for shame!
fz *fz*
Allegro.

No 8

AIR—Mabel & Chorus.

Tempo di Valse.
MABEL.

Poor wan - d'ring one, Tho' thou hast sure - ly strayed,

PIANO. *p*

Take heart of grace, Thy steps re - trace, Poor wan - d'ring one, . . . *rall.*

A a tempo.

Poor wan - d'ring one, If such poor love as mine

A

can help thee find True peace of mind, why, take it, it . . is thine.

The musical score is written for voice and piano. It consists of four systems of music. The first system is for Mabel's entrance, marked 'Tempo di Valse'. The piano accompaniment begins with a piano (p) dynamic. The second system continues the vocal line with a 'rall.' (rallentando) marking. The third system introduces a new section marked 'A a tempo'. The fourth system continues the 'A' section. The piano accompaniment features a consistent waltz-like rhythm with chords in the left hand and single notes or pairs of notes in the right hand.

B CHORUS OF GIRLS.

Take heart, no dan-ger lowers; Take a - ny heart but ours.

B

MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine!

p

CHORUS.

Take heart, no dan-ger lowers; Take a - ny heart but ours.

MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine! Ah!

p

C

Ah! Ah! Ah!

cre - - - - - scen - - - - - do...

f

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D

Poor wan - d'ring one, Though thou hast sure - ly stray'd,

D

p

Take heart of grace, Thy steps re - trace, Poor . . . wan - d'ring

E

one! Ah, ah! . . . Ah, ah, ah!

CHORUS.

Poor wan - d'ring one! Poor wan - d'ring

E

p

Ah, ah! . . . Ah, ah, ah! Fair days will shine, Take . . .

one! Take heart, Take

8va. ~~~~~

b

heart!

heart!

8va.

pp

F

CHORUS.

Take . . . mine! Take . . . heart

Take a - - ny heart but ours!

p *f* *pp*

Take heart!

Take

Take . . . mine!

heart!

Take heart!

no dan - ger lowers; Take a - ny heart but ours.

Ah! ah! . . . Ah!

Take heart, take heart, Take a - ny heart but

cadenza ad lib.

Take heart.

ours, Take heart.

ff Ped.

No. 9.

Edith, Kate, & Chorus of Girls.

Allegretto. EDITH.

What ought we to do? gen - tle sis - ters, say! Pro - pri - e - ty, we know,

PIANO.

staccato.

says we ought to stay, While sym - pa - thy ex - claims, "Free them from your te - ther; Play at o - ther games,

KATE.

Leave them here to - ge - ther." Her case may a - ny day Be yours, my dear, or mine;

sempre staccato.

Let her make her hay While the sun doth shine. Let us com - pro - mise, Our hearts are not of lea - ther;

CHORUS.

Let us shut our eyes, And talk a - bout the wea - ther. *pp* Yes, yes, let's talk a - bout the wea - ther.

pp

Allegro

No. 10. DUET—Mabel & Frederic, & Chorus of Girls.

CHORUS.

Allegro vivace. How beau - ti - ful - ly blue the sky, The

PIANO. *f* *p*

glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day; To -

- mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That

we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet

peo - ple say, I know not why, That we shall have a warm Ju - ly. To - mor - row it may

A *A*

MABEL.

Did e - - ver mai - - den wake From dream of home - - - ly

CHORUS. *dim.* *ppp*

pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That we shall have a warm Ju - ly.

du - ty To find her day - light break With such ex - - - - - ing beau - ty!

B

Did e - - ver mai - - den close Her eyes on wa - - - - - king sad - ness,

B

To dream of such ex - - - - - ing glad - ness!

FRED. C

Ah, yes! ah, yes! . . this is ex - - - - - ing glad - ness.

CHORUS.

How

C

f

beau-ti - ful - ly blue the sky, The glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but

p

yes - ter-day; To - mor-row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That

we shall have a warm Ju - ly. To - mor-row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I

D

FRED.

dim. Did e - ver pi - rate roll His

know not why, That we shall have a warm Ju - ly. To - mor-row it may pour a - gain (I hear the country wants some rain).

pp

p

soul... in gull... ty dream-ing, And wake to find... that soul With

peace and vir... tue beam-ing

CHORUS.

How beau-ti-ful-ly blue the sky, The glass is ris-ing

f

ve ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day; Con - ti - nue fine I

MABEL *F*

Did e - - ver mai - - den wake From

FRED.

Did e - - ver pl - - rate loathed For -

hope it may, And yet it rain'd but yes - ter - day. How beau - ti - ful - ly blue the sky, The glass is ris-ing

p

dream . . of home . . . ly du . ty To find her
 sake . . his hi . . . deous mis - sion To find him -
 ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day, To - mor - row it may

day - light break With such ex - ceed - - - ing beau - ty! Ah,
 - self be - trothed to la - dy of . . . po - si - tion! Ah,
 pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That we shall have a warm Ju - ly, Yet

yes! Ah yes, ah yes! yes!
 yes! Ah yes, ah yes!
 peo - ple say, I know not why, That we shall have a warm Ju - ly, a warm Ju - ly.

molto. *f* *ff*

No. 11.

Frederic, & Chorus of Girls & Pirates.

FRED.

Allegretto.

PIANO.

Stay, we must not lose our sen - ses, Men who stick at no of - fen - ces Will a - non be here!

Fi - ra - cy their dread - ful trade is, Pray you get you hence, young la - dies, While the coast is clear!

CHORUS OF GIRLS.

No, we must not lose our sen - ses, If they stick at no of - fen - ces We should not be here!

Fi - ra - cy their dread - ful trade is, Nice com - pan - ions for young la - dies; Let us dis - ap - (They shriek)

PIRATES.
GIRLS. GIRLS. PIRATES.

Too late! Ha, ha! Too late! Ho, ho, ha! ha! ha! ho, ho, ho, ho!

Vivace.

f

CHORUS.

Now here's a first-rate op - por - tu - ni - ty To get mar - ried with im -

mf

- pa - ni - ty, And in - dulge in the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty! You shall

quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a doc - tor of di -

GIRLS. *A*
- vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty. We have missed our op - por - tu - ni - ty Of es -

A
mf

- cap - ing with im - pu - ni - ty, So fare - well to the fe - li - ci - ty Of our mai - den do - mes -

- ti - ci - ty! We shall quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a doc - tor of di -

- vi - ni - ty Who is lo - ca - ted in this vi - ci - ni - ty, By a doc - tor of di - vi - ni - ty Who re - sides in this vi -
PIRATES.
By a doc - tor of di - vi - ni - ty Who re - sides in this vi -

- ci - ni - ty, By a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty.
- ci - ni - ty, By a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty.

Alacca.

No. 12 RECITATIVE—Mabel, Major-General, Samuel, & Chorus.

a tempo
MABEL. SAMUEL. *p*

Hold, Monsters! { Ere your pirate caravanserai } wed us all, { Just bear in mind that we are wards } Ge-ne-ral! We'd
proceeds against our will to in Chancery, and father is a Major- *a tempo*

PIANO. *f p*

moderato. GIRLS.

bet-ter pause, or dan-gers may be-fal; Their fa-ther is a Ma-jor-Ge-ne-ral! Yes, yes, he is a Ma-jor- *moderato.*
p

MAJOR-GENERAL. SAMUEL. CHORUS.

Ge-ne-ral! Yes, yes, I am a Ma-jor-Ge-ne-ral! For he is a Ma-jor-Ge-ne-ral! He is! Hur- *p* *f*

MAJOR-GENERAL.

rah for the Ma-jor-Ge-ne-ral! And it is, it is a glo-rious thing To be a Ma-jor- *p*

PIRATES.

Ge-ne-ral! It is! Hur-rah for the Ma-jor-Ge-ne-ral! Hur-rah for the Ma-jor-Ge-ne-ral! *f*

No. 13.

SONG—Major-General & Chorus.

PIANO, *Allegro vivace.* *f*

8 MAJOR-GENERAL.

1. I am the ve-ry pat-tern of a mo-dern Ma-jor-Ge-ne-ral; I've
2. I know our my-thic his-to-ry, King Ar-thur's, and Sir Ca-ro-doc's, I

in-for-ma-tion ve-ge-ta-ble, a-ni-mal, and mi-ne-ral: I know the kings of Eng-land, and I
an-swer hard a-cros-tics, I've a pret-ty taste for Pa-ra-dox: I quote, in E-le-gi-acs, all the

quote the fights his - to - ri - cal, From Ma - ra - thon to Wa - ter - loo, in or - der ca - te - go - ri - cal. I'm
crimes of He - Ro - ga - ba - lus! In co - nics I can floor pe - cu - li - a - ri - ties pa - ra - bo - lous. I can

ve - ry well ac - quaint - ed, too, with mat - ters ma - the - ma - ti - cal; I un - der - stand e - qua - tions, both the
tell un - doubt - ed Ra - pha - els from Ge - rard Dows and Zoff - an - ies. I know the croak - ing cho - rus from the

sim - ple and quad - ra - ti - cal; A - bout bi - no - mial The - o - rem I'm team - ing with a lot o' news,
"Frogs of A - ris - to - pha - nes!" Then I can hum a fague, of which I've heard the mu - sic's dia a - fore,

(Dialogue.)

1. With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use;
2. And whis - tle all the airs from that in - fer - nal non - sense, *Fin - a - fore!*

CHORUS.

With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the
And whis - tle all the airs from that in - fer - nal non - sense, *Pin - a - fore*, And whis - tle all the airs from that in -

f

With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the
And whis - tle all the airs from that in - fer - nal non - sense, *Pin - a - fore*, And whis - tle all the airs from that in -

f

square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.
- fer - nal non - sense, *Pin - a - fore*, And whis - tle all the airs from that in - fer - nal nonsense, *Pin - a - pin - a - fore*.

square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.
- fer - nal non - sense, *Pin - a - fore*, And whis - tle all the airs from that in - fer - nal nonsense, *Pin - a - pin - a - fore*.

fs

MAJOR-GENERAL.

I'm ve - ry good at in - teg - ral and dif - fer - en - tial cal - cu - lus; I know the sci - en - ti - fic names of
Then I can write a wash - ing bill in Ba - by - lon - ic cu - neiform, And tell you ev - ry de - tail of Ca -

pp

be - ings a - ni - mal - cu - lous. But still, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I
 - rac - ta - cus - 's u - ni - form. In short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I

am the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral. But still, in mat - ters ve - ge - ta - ble,
 But still, in mat - ters ve - ge - ta - ble,

CHORUS

a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral!
 a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral!

3. In fact, when I know what is meant by "ma - me - lon" and "ra - ve - lin," When

Slower.
pp

I can tell at sight a chasse-pot ri - fle from a ja - ve - lin; When such af - fairs as sor - ties and sur -

- pri - ses I'm more wa - ry at; And when I know pre - cise - ly what is meant by com - mis - sa - ri - at; When

I have learnt what pro - gress has been made in mo - dern gun - ne - ry; When I know more of tac - tics than a

no - vice in a nun - ne - ry; In short, when I've a smat - ter - ing of e - le - men - tal stra - te - gy— You'll

a tempo. Vivace.

CHORUS.

say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee;

You'll say a bet-ter Ma-jor-Ge-ne-

You'll say a bet-ter Ma-jor-Ge-ne-

- ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee, You'll

- ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee, You'll

MAJOR-GENERAL.

say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a, sat a gee.

For my

say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a, sat a gee.

mi-li-ta-ry know-ledge, tho' I'm pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-

gin-ning of the cen-tu-ry, But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I

CHORUS.

am the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral. But still, in mat-ters ve-ge-ta-ble, *f*
But still, in mat-ters ve-ge-ta-ble, *f*

a-ni-mal, and mi-ne-ral, He is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.
a-ni-mal, and mi-ne-ral, He is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral. *f*

Finale—Act I.

Mabel, Kate, Edith, Frederic, Samuel, King, Major-General, Ruth, & Chorus.

RECIT. MAJOR-GENERAL.

Moderato.

Oh, men of dark and dis-mal fate, Fore-

PIANO. *f*

a tempo.

- go your cru - el em - ploy; Have pi - ty on my lone - ly state, I am an or - phan

p

SAMUEL & KING. MAJOR-GENERAL. SAMUEL & KING. MAJOR-GENERAL.

boy! An or - phan boy? An or - phan boy! How sad, an or - phan boy! These

CHORUS OF PIRATES.

How sad, an or - phan boy!

Andante moderato.

CHORUS OF PIRATES. MAJOR-GENERAL.

chil-dren whom you see are all that I can call my own. Poor fel-low! Take them a-way from me, and I shall

Andante moderato.

p

PIRATES.

MAJOR-GENERAL.

be in-deed a-lone! Poor fel-low! If pi-ty you can feel, leave me my sole re-main-ing joy! See,

PIRATES.

at your feet they kneel! Your hearts you can-not steel A- gainst the sad, sad tale of the lone-ly or-phan boy! Poor

mf *dim.* *p*

SAMUEL, KING, & CHORUS OF PIRATES.

A fel-low! See, at our feet they kneel! Our hearts we can-not steel A- gainst the sad, sad tale of the

A

SAMUEL.

SAMUEL & KING.

lone-ly or-phan boy! The or-phan boy! The or-phan boy! See, at our feet they kneel! Our

p

hearts we can - not steel A - gainst the tale of the lone - ly or - phan boy.

MAJOR-GENERAL

Allegro vivace. I'm tell-ing a ter-ri-ble sto - ry, But it does-n't di-min-ish my glo - ry; For

p

they would have ta-ken my daughters O - ver the bil - lo - wy wa - - ters, If I had-n't, in e - le-gant dic - tion, In -

- duced in an in - no - cent fic - tion, Which is not in the same ca - te - go - ry As tell - ing a re - gu - lar ter - ri - ble

B *pp* MABEL.
pp EDITH & KATE.
pp FRED.
pp SAM.
pp KING.
 If he's tell-ing a ter-ri-ble sto-ry Which will tend to di-min-ish his glo-ry; Though
 He is tell-ing a ter-ri-ble sto-ry Which will tend to di-min-ish his glo-ry; Though
 If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes,
 If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes,
 If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes,
 sto-ry.
pp CHORUS, SOPRANOS,
 TENORS & BASSES.
 He is tell-ing a ter-ri-ble sto-ry Which will tend to di-min-ish his glo-ry; Though
 If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes,
B

they would have ta-ken his daugh-ters O-ver the hil-lo-wy wa-ters. It is
 they would have ta-ken his daugh-ters O-ver the bil-lo-wy wa-ters. It is
 one of the cru-el-est slaugh-ters That e-ver were known in these wa-ters. It is
 one of the cru-el-est slaugh-ters That e-ver were known in these wa-ters. It is
 one of the cru-el-est slaugh-ters That e-ver were known in these wa-ters. It is
 they would have ta-ken his daugh-ters O-ver the bil-lo-wy wa-ters. It is
 one of the cru-el-est slaugh-ters That e-ver were known in these wa-ters. It is

[illegible][illegible]

[illegible][illegible]

Moderato. KING.

Al - though our dark ca - reer some-times in - volves the crime of steal - ing, We

Moderato.

p

ra - ther think that we're not al - to - ge - ther void of feel - ing; Al - though we live by strife we're al - ways

sor - ry to be - gin it: For what, we ask, is life, with-out a touch of poe - try in it?

fz

CHORUS. MABEL & EDITH with 1st SOP.
f SOPRANOS. KATE with 2nd SOP.

Hail, po - e - try, thou heav'n - born maid! Thou gild - est

TENORS & FRED. with TENOR. SAM. with 1st BASS.

BASSES.

KING & MAJOR-GEN. with 2nd BASS.

Hail, po - e - try, thou heav'n - born maid! Thou gild - est

ff (Voices only.)

e'en the Pi - rate's trade. Hail, flow - ing fount of sen - ti -

e'en the Pi - rate's trade. Hail, flow - ing fount of sen - ti -

- ment, all hail! All hail! di - vine e - - mol - - li - ent.

- ment, all hail! All hail! di - vine e - - mol - - li - ent.

E RECIT. KING.

You may go, for you're at li - ber - ty; Our pri - vate rules pro -

E

(Orchestra)

- - tect you: And hon - o - ra - ry mem - bers of our band we do e - lect

SAM. For he is an or - phan boy!

MAJOR-GENERAL. And it some-times is a

you.

CHORUS. SOPRANOS. *f*

He is! Hur - rah for the or - phan boy!

TENORS & BASSES. *f*

He is! Hur - rah for the or - phan boy!

Allgro non troppo.

p *f* *p*

use - ful thing to be an or - phan boy.

f

It is! Hur - rah for the or - phan boy! Hur-rah for the or - phan

f

It is! Hur - rah for the or - phan boy! Hur-rah for the or - phan

f

F. MABEL.
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

EDITH & KATE.
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

FRED.
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

SAM.
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

KING.
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

MAJOR-GENERAL.
They will a - way and mar - ried be!

boy! Oh, hap - py

boy! Oh, hap - py

F.

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

day, with joy - ous glee They will a - way and mar - ried be!

day, with joy - ous glee They will a - way and mar - ried be!

P

- lee, My sis - ters all will brides - maids be.

- lee, Her sis - ters all will brides - maids be.

- lee, Her sis - ters all will brides - maids be.

- lee, Her sis - ters all will brides - maids be.

- lee, Her sis - ters all will brides - maids be.

Should it be - fal au - spi - cious - lee, Her sis - ters

Should it be - fal au - spi - cious - lee, Her sis - ters

Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be. Should it be -

Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be. Should it be -

Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

all will bridesmaids be. Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

all will brides - maids be. Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

[illegible]

RECIT. RUTH.

Oh, mas-ter, hear one word, I do im-plore you!

Allegro agitato.

Musical score for Ruth's recitative and piano accompaniment. The recitative is in a single melodic line with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a more complex pattern with some triplets. Dynamics include *ff* (fortissimo) and *f* (forte).

H

CHORUS OF PIRATES.

Re-mem-ber Ruth, your Ruth, who kneels be-fore you!

H a tempo.

Yes, yes, re-mem-ber

Musical score for the Chorus of Pirates. It features a single melodic line with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a more complex pattern with some triplets. Dynamics include *f* (forte) and *ff* (fortissimo).

FRED.

CHORUS OF PIRATES.

Ruth, who kneels be-fore you.

A-way, you did de-ceive me.

A-way, you did de-

Musical score for Fred's recitative and piano accompaniment. The recitative is in a single melodic line with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a more complex pattern with some triplets. Dynamics include *p* (piano) and *f* (forte).

RUTH.

PIRATES.

FRED.

PIRATES.

-ceive him.

Oh, do not leave me.

Oh, do not leave her.

A-way, you grieve me.

A-way, you grieve him.

Musical score for the ensemble of Ruth, Pirates, and Fred. It features four melodic lines, each with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a more complex pattern with some triplets. Dynamics include *p* (piano), *fz* (forzando), *f* (forte), and *ff* (fortissimo).

FRED.

PIRATES.

I wish you'd leave me.

We wish you'd leave him.

Musical score for Fred and the Pirates. It features two melodic lines, each with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a more complex pattern with some triplets. Dynamics include *p* (piano) and *f* (forte).

FRED, SAMUEL, KING, MAJOR-GENERAL, & PIRATES.

Allegro risoluto. Pray observe the mag-na - ni - mi - ty We dis -

- play to lace and di - mi - ty! Ne-ver was such op - por - tu - ni - ty To get mar - ried with im - pu - ni - ty! But we

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Thro' a doc - tor of di - vi - ni - ty Who is lo -

MABEL, EDITH, KATE, & GIRLS.

- ca-ted in this vi - ci - ni - ty! Pray ob - serve the mag-na - ni - mi - ty They dis - play to lace and di - mi - ty! Ne-ver

was such op - por - tu - ni - ty To get mar - ried with im - pu - ni - ty! But they give up the fe - li - ci - ty Of un -

bound-ed do-mes-ti-ci-ty, Thro'a doc-tor of di-vi-ni-ty, Who is lo-cated in this vi-ci-ni-ty. But they
MEN with PIRATES, as before. But we

give up the fe-li-ci-ty Of un-bound-ed do-mes-ti-ci-ty, But they give up the fe-li-ci-ty Of un-
give up the fe-li-ci-ty Of un-bound-ed do-mes-ti-ci-ty, But we give up the fe-li-ci-ty Of un-

MABEL with 1st SOP.
EDITH & KATE with 2nd SOP.

bound-ed do-mes-ti-ci-ty, Thro'a doc-tor of di-vi-ni-ty, a doc-tor of di-vi-ni-ty, a
bound-ed do-mes-ti-ci-ty, Thro'a doc-tor of di-vi-ni-ty, a doc-tor of di-vi-ni-ty, a

MABEL (top notes only)
EDITH with 1st S.

doc tor, a doc tor, a doc

doc tor, a doc

MABEL & EDITH with 1st SOP., KATE with and.

tor of di - vi - ni - ty, Thro'a doc-tor of di -
tor of di - vi - ni - ty, Thro'a doc-tor of di -

- vi - ni - ty Who re - sides in this vi - ci - ni - ty, Thro'a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty,
- vi - ni - ty Who re - sides in this vi - ci - ni - ty, Thro'a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty,

of di - vi - ni - ty.
of di - vi - ni - ty.
Tempo primo.
f

8va...
Ped.
[End of First Act.]

ACT II.

No. 1. INTRODUCTION. SOLO—Mabel & Chorus.

Allagro con tenerezza.

PIANO. *p* *p dolce.*

Ped. p ** Ped. h*

** mf Ped.* ** Ped.* ** Ped.* *dim. . . . **

B CHORUS OF GIRLS.

B

Oh, dry the glis - t'ning tear That dews that mar - tial cheek! . . . Thy lov - ing chil - dren

p

Unis.

hear, In them thy com - fort seek. With sym - pa - the - tic care Their arms a - round thee

Unis. **C** **SOLO. MABEL.**

creep; . . For oh, they can - not bear To see their fa - - ther weep! Dear

p *dolce.*

fa - ther, why leave your bed At this un time - ly hour? When hap - py day - light is dead, And

dark - some dan - gers lower! . . . See, heav'n has lit her lamp, The mid - night hour is past,

And the chil - ly night air is damp; The dew is fall - ing fast. Dear fa - ther, why leave your

D **CHORUS OF GIRLS.**
 bed When hap - py day - light is dead? Oh, dry the glis - ting tear That dews that

f *dim.* *p*

Ped. *

Unis.
 mar - tial cheek! Thy lov - ing chil - dren hear, In them thy com - fort seek! With

Unis.
 sym - pa - the - tic care Their arms a - round thee creep; . . For oh, they can - not bear To see their

fa - ther weep! . . .

mf *Ped.* *pp* * *Ped.* *

SERGEANT.

When the foe-man bares his steel

We un-com-fort-a-ble feel!

CHORUS OF POLICE.

Ta-ran-ta-ra, ta-ran-ta-ra,

Ta-ran-ta-

dim.

And we find the wis-est thing

Is to slap our chests and sing Ta-ran-ta-

ra,

Ta-ran-ta-ra, ta-ran-ta-ra,

Ta-ran-ta-

-ra!

For when threaten'd with e-meutes,

And your heart is in your boots,

-ra!

Ta-ran-ta-ra, ta-ran-ta-ra,

Ta-ran-ta-

There is no-thing brings it round Like the trum-pet's mar-tial sound, Like the trum-pet's mar-tial

ra,

B *pp*

sound, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra,

B *p*

- ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

- ra, ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ta - ran - ta - ra!

ra, ra, ra, ta - ran - ta - ra, ra, ra, ta - ran - ta - ra!

C

MAREL. *a*

Go . . ye he-ros, go . . to glo-ry, Though . . ye die in com-bat go . . - ry! Ye . . . shall live in

song . . and sto-ry, Go . . to im-mor-ta-li-ty. Go to death, . . and go to slaugh-ter;

Die . . and ev-ry Cornish daugh-ter With her tears your grave shall wa - - ter! Go, ye he-ros, go and

p cre - - - - - seen - do.

die!

EDITH. *a*

Go, ye he-ros, go and die! Go, ye he-ros, go and die!

CHORUS OF GIRLS. *a*

SERGEANT. *p*

KATE with and SOPRANO.

Go, ye he-ros, go and die! Go, ye he-ros, go and die! Tho' to us it's e - vi-dent

CHORUS OF POLICE. *pb*

Te-ran-ta -

f *mf* *dim.* *p*

These at - ten - tions are well meant! Such ex - pres - sions don't ap - pear

- ra, ta - ran - ta - ra, Ta - ran - ta - ra, Ta - ran - ta -

Cal - cu - la - ted men to cheer Who are going to meet their fate In a

- ra, ta - ran - ta - ra, Ta - ran - ta - ra,

high - ly ner - vous state; Still to us it's e - vi - dent These at -

Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

at - ten - tions are well meant!

Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

E

Go . . . and do your best . . . en-dea-vour, And . . . be-fore all links we se- - ver,

We . . . will say fare - - well . . . for e - ver. Go to glo-ry and the grave!

cre - - - - - scen - - - - - do.

CHORUS OF GIRLS.

Go to glo-ry and the grave! For your foes are fierce and ruth-less, False, un-

f *8va* *fz*

-mer-ci-ful, and truth-less; Young and ten-der, old and tooth-less, All in vain their mer-cy crave!

8va *F* *p*

SOLO. SERGEANT.

We ob-serve too great a stress On the risks that on us press, And of

p

re-fer-ence, a-lack, To our chance of com-ing back; Still, per-haps it would be wise Not to

pp

carp or cri-ti-cise, For it's ve-ry e-vi-dent These at-ten-tions are well meant. Yes, it's

POLICE.

ve-ry e-vi-dent E-vi-dent, e-vi-dent, Ah, yes, well

These at-ten-tions are well meant, yes, well meant; Ah, yes, well

G MAEL.

EDITH. Go, ye he-roes, go to glo-ry! Though ye die in com-bat

CHORUS OF GIRLS. Go, ye he-roes, go to glo-ry! Though ye die in com-bat

SERGEANT, CHORUS OF POLICE. *p* *Unit.* Go, ye he-roes, go to . . .

meant! When the foe-man bares his steel, Taran-ta-ra, ta-ran-ta-ra! We un-com-for-ta-ble feel, Ta-ran-ta-

go-ry, Ye . . . shall live in song . . . and sto-ry, Go . . . to im-mor-ta-li-

go-ry, Ye . . . shall live in song . . . and sto-ry, Go to im-mor-ta-li-

glo-ry! Ye shall, ye shall live in

-ra! And we find the wis-est thing, Taran-ta-ra, ta-ran-ta-ra! Is to slap our chests and sing, Ta-ran-ta-

-ty! Go to death, . . . and go to slaugh-ter; Die, . . . and ev-'ry Cor-nish

-ty! Go to death, and go to slaugh-ter; Die, and ev-'ry Cor-nish

sto-ry, Go to death, and go to slaugh-ter; Die, and ev-'ry Cor-nish

-ra! For when threaten'd with emeutes, Taran-ta-ra, ta-ran-ta-ra! And your heart is in your boots, Taran-ta-

daugh - ter With her tears your grave shall wa - - ter! Go, ye he - roes, go and
 daugh - ter With her tears your grave shall wa - - ter! Go, ye he - roes, go and
 daugh - ter With her tears your grave shall wa - - ter! Go, ye he - roes, go and
 - ra! There is no - thing brings it round Like the trum - pet's mar - tial sound, Like the trum - pet's mar - tia!

H
 die! Go, ye he - roes, go to im - mor - ta - li - ty! Go, ye he - roes, go to
 die! Go, ye he - roes, go to im - mor - ta - li - ty! Go, ye he - roes, go to
 die! Go, ye he - roes, go to im - mor - ta - li - ty! Go, ye he - roes, go to
 SERGEANT & TENORS.
 Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -
 sound! Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,
H
 dim. *pp* *cresc.* *scen.*

f
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and s'o - ry; Go to im - mor - ta - li -
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and s'o - ry; Go to im - mor - ta - li -
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and s'o - ry; Go to im - mor - ta - li -
 ra, ta - ran - ta - ra, ta - ran - ta - ra,
 ra, ra, ra, Ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -
 do. *f*

ty!

ty!

ty!

cre - - - - - seen - - - - - do.

- ra! Yes, yes, we go! Ta-ran - ta - ral Ta-ran - ta - ral All right, we

MAJOR-GENERAL. cre - - - - - seen - - - - - do.

A-way, a-way! These pi-rates slay! Then do not stay! Then why this delay!

p cre - - - - - seen - - - - - do.

MABEL.

Yes, for-ward on the foe, They go, they go! Yes.

EDITH.

Yes, for-ward on the foe, They go, they go! Yes.

CHORUS OF GIRLS.

SERGEANT.

Yes, for-ward on the foe, They go, they go! Yes.

go! Yes, for-ward on the foe, Yes, for-ward on the foe, They go, they go! Yes, for-ward on the

CHORUS OF POLICE.

go! Yes, for-ward on the foe, Yes, for-ward on the foe, They go, they go! Yes, for-ward on the

MAJOR-GENERAL.

Yes, but you don't go!

f p f

for - ward on the foe! At last they go, at last they go, at last they

for - ward on the foe! At last they go, at last they go, at last they

for - ward on the foe! At last they go, at last they go, at last they

foe, Yes, for-ward on the foe! We go, we go, we go, we

foe, Yes, for-ward on the foe! We go, we go, we go, we

Yes, but you don't go! At last they go, at last they

p *f*

go! At last they real - ly go!

go! At last they real - ly, real - ly go!

go! At last they real - ly, real - ly go!

go! We go, we go, we go, we go!

go! We go, we go, we go, we go!

go! At last they real - ly, real - ly go!

f *Solo* *Solo*

No. 4.

RECITATIVE & TRIO.

RECIT. FRED.

Now for the Pi-rate's lair! Oh, joy un-bound-ed! Oh, sweet re-lief! Oh, rap-ture un-ex-

Maestoso.

PIANO. *f* *ff*

- am-pled! At last I may a-tone in some-slight measure For the re-peat-ed acts of theft and pil-lage, Which, at a

fz *p*

Moderato. KING.

sense of du-ty's stern dic-tation, I, cir-cum-stan-ce's vic-tim, have been guilt-y! Young

p

RUTH.

FRED.

And I, your lit-tle Ruth!

Who calls? Oh, mad in-trud-ers! How dare you

Fred-ric! Your late com-man-der!

KING.

face me! Know ye not, oh, rash ones, That I have doomed you to ex - ter - mi - na - tion? Have

FRED.

mer - cy on us; Hear us ere you slaugh - ter! I do not

think I ought to lis - ten to you; Yet mer - cy should al - lay our sure re - sent - ment, And

so, I will be mer - ci - ful. Say on!

No. 5.

TRIO—Ruth, Frederic, & King.

Allegro grazioso.

PIANO.

RUTH. **A**

1st verse. When you had left our pi-rate fold, We tried to raise our spi-rits faint Ac-cord-ing to our cus-tom old, With

KING.

and verse. knew your taste for cu-rious quips, For cranks and con-tra-dic-tions queer; And with the laugh-ter on our lips, We

A

quip and quib-ble quaint; But all in vain the quips we heard, We lay and sobb'd up-on the rocks, Un-wish'd you there to hear. We said, "If we could tell it him, How Fred-ric would the joke en-joy." And

FRED. RUTH.

- til to some-bo-dy oc-curr'd A star-ling pa-ra-dox. A pa-ra-dox? A pa-ra-dox, a most in-

2. That pa-ra-dox? A pa-ra-dox, a most in-

so we've risk'd both life and limb To tell it to our boy. A pa-ra-dox, a most in-

ge-nious pa-ra-dox! We've quips and quib-les heard in flocks, But none to beat this pa-ra-dox!

ge-nious pa-ra-dox! We've quips and quib-les heard in flocks, But none to beat this pa-ra-dox

B

1st & 2nd verse.

p A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

FRED. 1st & 2nd verse.

f A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

p A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

f A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

p A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

B

pa-ra-dox.

pa-ra-dox.

pa-ra-dox.

We

1st time. 2nd time.

1st time. 2nd time.

B

C KING.

For some ridiculous reason, to which, however, I've no desire to be dis- } -loyal. Some person in authority—I don't know who—very likely the Astronomer } Royal, Has decided that, although for such a beastly month as February, twenty-eight days as a rule are } plenty : One year in every four his days shall be reckoned as nine and } twenty. Through some singular coincidence—I shouldn't be surprised if it were owing to the agency of an ill-natured } fairy, You are the victim of this clumsy arrangement, having been born in leap year on the twenty-ninth of Feb. } -ruary. And so, by a simple arithmetical process, you'll easily dis- } -cover That tho' you've lived twenty-one years, yet, if we go by birthdays, you're only five and a little bit

D RUTH.

FRED.

a tempo. Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho! Dear me, let's see!

f o-ver! Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

dim. *p*

RUTH.

KING.

Yes! yes! with yours my fig-ures do a - gree! Ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha!

f

E **FRED.**
How quaint the ways of Pa - ra - dox! At com - mon sense she gai - ly mocks. Tho',

dim. *p*

count - ing in the u - sual way, Years twen - ty - one I've been a - live, Yet, reck - ning by my na - tal day, Yet,

rall. *rall.*

F *a tempo.* **RUTH.**
reck - ning by my na - tal day, I am a lit - tle boy of five! He is a KING.
He is a

fz a tempo. *f*

lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha, ha! That

FRED. *p*
Ha, ha, ha, ha, ha, ha, ha, ha! That

lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha, ha! That

f *dim.* *p*

f

pa - ra - dox, that pa - ra - dox, That most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

pa - ra - dox, that pa - ra - dox, That most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

pa - ra - dox, that pa - ra - dox, That most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

G *f*

- dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That

- dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That

- dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, That

most in - ge - nious pa - ra - dox.

most in - ge - nious pa - ra - dox.

most in - ge - nious pa - ra - dox.

f *ff* *8va.*

No. 6.

TRIO—Ruth, Frederic, & King.

Allegro molto. RUTH.

Away, a - way, my heart's on fire! I burn this base de-ception to re - pay. This ve-ry

KING.

Away, a - way, my heart's on fire! I burn this base de-ception to re - pay. This ve-ry

Allegro molto. PIANO.

day . . my vengeance dire . . Shall glut it - self in gore. A-way, a - way! . .

FRED.

A-way, a - way, . . ere I ex -

day . . my vengeance dire . . Shall glut it - self in gore. A-way, a - way! . .

pire! . . I find my du - ty hard to do - day. . . My heart is fill'd . . with an - guish dire; . . It strikes me

A

to the core! A-way, a-way!

With falsehood foul he trick'd us of our brides;... Let vengeance howl, the Pi-rate so de-

A

Yes,

Yes,

- cides! . . . Our na-tures stern he soft-ened with his lies! . . . And in re-turn to-night the trai-tor dies! . . .

B

yes, to-night the trai-tor dies! . . . Yes, yes, to-night the trai-tor dies! . . . To-night he

yes, to-night the trai-tor dies! . . . Yes, yes, to-night the trai-tor dies! . . .

Yes, yes, to-night the trai-tor dies! . . .

f *dim.* . . . *mf*

dies I . . . They will welter in sor - row, In their natures to
His girls like - wise, . . .
Yes, or ear - ly to - mor - row. The one soft spot

che - rish ; To - night he dies ! yes, or ear - ly to - mor - row. His
And all the plot To - night he dies ! yes, or ear - ly to - mor - row. His
To a-buse it shall pe - rish. To - night he dies ! yes, or ear - ly to - mor - row. His

p
pp

girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall
girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall
girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall

C *ff*

pe - rish ! A-way, a - way, a - way ! To-night the trai - tor dies ! A-way, a -

pe - rish ! A-way, a - way, a - way ! To-night the trai - tor dies ! A-way, a -

pe - rish ! A-way, a - way, . . . a - way ! . . . To-night the trai - tor dies ! . . . A-way, a -

way ! to - night, . . . to - night, . . . to - night . . . the trai - tor dies ! . . . to -

way ! to - night, . . . to - night, . . . to - night . . . the trai - tor dies ! . . . to -

way ! to - night, . . . to - night, . . . to - night . . . the trai - tor dies ! . . . to -

- night ! a - way !

- night ! a - way !

- night ! a - way !

No. 7.

RECITATIVE & DUET—Mabel & Frederic.

RECIT. MABEL.

All is prepar'd! Your gallant crew a-wait you! My Frederic in tears! It can-not be that li-on heart

PIANO.

p *f*

FRED. *a tempo moderato.*

quails at the on-ning con-flict? No, Ma-bel, no! A ter-ri-ble dis-clo-sure has just been made; Ma-bel, my dear-ly *a tempo moderato.*

p

lov'd one! I bound my-self to serve the Pi-rate Cap-tain Un-till I reach'd my one and twen-tieth

MABEL. FRED.

birth-day! But you are twen-ty-one! I've just dis-cover'd that I was born in leap-year, And that

MABEL.
 birth-day will not be reach'd by me till nine - teen for - ty ! Oh, hor - ri - ble ! Ca - tas - tro - phe ap - pall - ing !

FRED.
 And so, fare - well !

MABEL.
 No, no ! Ah, Fred - ric, hear me !

f *con forza.* be - be - be

No. 8.

DUET—Mabel & Frederic.

MABEL.
f Stay, Fred - ric, stay ! They have no le - gal claim ! No

Allegro agitato. *f* *f* *p*

PIANO.

sha - dow of a shame Will fall up - on thy name ; Stay, Fred - ric, stay !

FRED.
 Nay, Ma - bel, nay ; To -

night I quit these walls! The thought my soul ap - pals; But when stern du - ty calls, I must o - bey!

Stay, Fred - ric, stay! They have no claim No sha - dow of a shame Will fall . .

Nay, Ma - bel, nay; But du - ty's name. The thought . . my soul ap - pals; But when . .

. . up - on thy name; Stay, Fred - ric, stay!

. . stern du - ty calls, I must o - bey!

Andante
MABEL.

B Ah, leave me not to pine A-lone and de-so-late! No fate seemed fair as mine, No hap-pi-ness so great; And

pp dolce.

na-ture, day by day, Has sung in ac-cents clear This joy-ous round-e-lay: He loves thee—he is

here! Fal la la la, Fal la la la! He loves thee—he is here! Fal la la la, Fal la

rail.

cresc. . . . dim. p

FRED.

Ah, I must leave thee here In end-less night to dream, Where joy is dark and drear, And sor-row all su-preme; When

p dolce.

na-ture, day by day, will sing in al-tered tone This wea-ry round-e-lay: He loves thee—he is

MABEL.

Fal la la la, Fal la!

gone. Fal la la la, Fal la la la! He loves thee, he is here. Fal la la la, Fal la!

rall.

cresc. dim. p

C RECIT.

It seems so long.

In 1940 I of age shall be; I'll then return and claim you, I de-clare it. Swear that till then you will be

p

(aside)

Yes, I'll be strong; By all the Stan-leys, dead and gone, I swear it!

true to me!

fa

fa

Oh, here is love, and here is truth, And here is food for joy - ous laugh - ter; He will be

Oh, here is love, and here is truth, And here is food for joy - ous laugh - ter; She will be

Allegro vivace.

f *mf*

faith - ful to his sooth, Till we are wed, and e - ven af - ter! Oh,

faith - ful to her sooth, Till we are wed, and e - ven af - ter! Oh, here is love, and here is truth,

D

here is love, and here is truth, He will be faith - ful to his sooth,

She will be faith - ful to her sooth, Till we are wed, and e - ven

Till we are wed, Yes, e - ven af - ter! Oh, here is love, and here is

af - ter, And e - ven af - ter! Oh, here is love, and here is

E *f* *cres.* *f*

truth, And here is food for joy - - - - - ter; He will be faith - ful to his sooth, Till we are

truth, And here is food for joy - ous laugh - ter; She will be faith - ful to her sooth,

wed, and e - ven af - ter! He will be faith - ful to his sooth, and

She will be faith - ful to her sooth, Till we are wed and e - ven

af - - - - - ter, e - - - - - ter! Oh, here is love, and here is truth, Oh, here is

af - - - - - ter, e - - - - - ter! Oh, here is love, and here is truth, Oh, here is

fp cre - - - - - seen - - - - - do.

love, is love!

love, is love!

No. 9.

RECITATIVE—Mabel, &c. Chorus of Police.

MABEL.

Yes, I am brave! Oh, fam-i-ly de-scent, How great thy charm, thy sway how ex-cel-lent!

PIANO. *f* *p*

a tempo. Moderato.

Come, one and all, un-daunt-ed men in blue! A cri-sis now af-fairs are com-ing to!

a tempo.

SOLO. SERGEANT.

Tho' in bo-dy and in mind

CHORUS OF POLICE. We are

Ta-ran-ta-ra, ta-ran-ta-ra,

cresc. *f* *dim.* *p*

ti-mid-ly in-clin'd, And a-ny-thing but blind To the

Ta-ran-ta-ra, Ta-ran-ta-ra, ta-ran-ta-ra,

dan - ger that's be - hind ; Yes, when the dan - ger's near We

Ta - ran - ta - ra, Ta - ran - ta - ra, ta - ran - ta - ra,

ma - nage to ap - pear As in - sen - si - ble to fear as a ny - bo - dy here, as

Ta - ran - ta - ra !

a - ny - bo - dy here ! Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra,

ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

ra, ra, ra, ra, ra, ra, ta - ran - ta - ra, ra, ra, ra,

MABEL: "Death and glory!"

ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra!

(Dialogue goes on.)

ra, ra, ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra!

"old associates."

"acted nobly."

p CHORUS OF POLICE.

That is not a pleasant way of putting it! He has acted shamefully! He has acted nobly!

"go ye and do yours."

SERGEANT: "This is perplexing."

"sense of duty."

Very well! We cannot understand it at all!

"we joined the force."

"Too late now."

That makes a difference, of course, but at the same time, we repeat, we cannot understand it at all! We should! It is!

Allegro

No. 10.

SONG—Sergeant & Chorus.

SERGEANT.

1. When a felon's not engaged in his em-
2. When the en-ter-prising burglar's not a-

Allegro moderato.
p

PIANO.

Or ma-tur-ing his fe-lo-nious lit-tle plans, His ca-pa-ci-ty for in-no-cent en-
When the cut-throat is n't oc-cu-pied in crime, He loves to hear the lit-tle brook a-

CHORUS OF POLICE.

his em-ploy-ment, lit-tle plans,
not a-burg-ling, -pied in crime,

- joy-ment Is just as great as a - ny hon-est man's. Our feel-ings we with dif-fi-cul-ty
- gurg-ling, And lis-ten to the mer-ry vil-lage chime. When the coo-ter's fin-ished jump-ing on his

- cent en-joy-ment, hon-est man's,
brook a-gurg-ling, vil-lage chime.

smo-ther When con - sta - bu - la - ry du - ty's to be done. } Oh, take one con-sid - er - a - tion with an -
mo - ther, He loves to lie a - bask - ing in the sun. }

-cul - ty smo-ther, to be done.
on his mo - ther in the sun. }

- o - ther, A po - lice-man's lot is not a hap - py one; When con - sta - bu - la - ry du - ty's to be
with an - o - ther! Ah, when con - sta - bu - la - ry du - ty's to be

done, to be done, The po - lice - man's lot is not a hap - py one, hap - py one!

done, to be done, The po - lice - man's lot is not a hap - py one, hap - py one!

No. 11. SOLO—Sergeant, & Chorus of Pirates & Police.

CHORUS OF PIRATES (*behind the scenes*).

Allegretto. A rol-lick-ing band of Pi-rates we, Who, ti-red of toss-ing on the sea, Are

PIANO.

SERGEANT.

try-ing their hand at a bur-gla-ree, With wea-pous grim and go-ry. Hush, hush, I hear them on the

p

PIRATES.

ma-nor porching; With steal-thy steps the Pi-rates are ap-proach-ing; We are not com-ing for plate or gold; A

sto-ry Ge-ne-ral Stan-ley told; We seek a pe-nal-ty fif-ty-fold For Ge-ne-ral Stan-ley's sto-ry!

CHORUS OF POLICE.

They

PIRATES.

fif - ty - fold! We seek a pe - nal - ty We seek a pe - nal - ty

seek a pe - nal - ty fif - ty fold! They seek a pe - nal - ty

p

fif - ty - fold For Ge - ne - ral Stan - ley's sto - ry!

SERGEANT.

fif - ty - fold For Ge - ne - ral Stan - ley's sto - ry! They come in force with steal - thy stride;

pp

CHORUS. repeat this, and dim. till next Chorus.

Our ob - vious course is now to hide! Ta - ran - ta - ra, ta - ran - ta - ral

pp

No. 12.

SOLO— Samuel, & Chorus of Pirates.

CHORUS OF PIRATES.
With cat-like tread up.

Allegro marciale.

PIANO. *f f^z f^z f^z f^z f^z f^z p ff*

on our prey we steal; In si-lence dread our cau-tious way we feel! No sound at all, we

p ff p ff p ff p ff

ne-ver speak a word; A fly's foot-fall would be dis-tinct-ly heard!

CHORUS OF POLICE.
Ta-ran-ta-ra, ta-ran-ta-ra.

p ff p p

So steal-thi-ly the Pi-rate creeps, While all the house-hold sound-ly sleeps.

ra!
8va

p
Come, friends, who plough the sea, Truce to na - vi - ga - tion, Take an - o - ther sta - tion;
pp
Ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,
pp

B
Let's va - ry pi - ra - cee With a lit - tle bur - gla - ree! Come, friends, who
ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,
B
p

plough the sea, Truce to na - vi - ga - tion, Take an - o - ther sta - tion; Let's va - ry pi - ra - cee . . .
ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,
cre - scen - do . . .

C SOLO, SAMUEL
With a lit - tle bur - gla - ree! Here's your crow - bar, And . . . your . . .
ra, Ta-ra-n - ta - ra, ra, ra!
C
p

can - tre - bit Your life . . . pre - ser - ver, You may want to hit!

Your si - lent match - es, Your dark lan - tern seize! Take your . . . file And your

ske - le - ton - ic keys!

f PIRATES.
Whit cat - like tread, In si - lence dread,

f POLICE.
Ta - ran - ta - ra, ta - ran - ta - ra - - - ra!

f PIRATES.
With cat - like tread up - on our prey we steal, In si - lence dread our cau - tious way we feel!

No. 13. Frederic, King, Major-General, Police, & Pirates.

FREDERIC. PIRATES.

Hush, hush! not a word; I see a light in - side! The Ma - jor - Gen - 'ral comes, so quick - ly hide! Yes,

PIANO.

POLICE. MAJOR-GENERAL.

yes, the Ma - jor - Gen - 'ral comes! He comes, the Ma - jor - Gen - 'ral comes! Yes, yes, the Ma - jor - Gen - 'ral comes! Tor -

A tempo moderato.

men - ted with the anguish dread Of falsehood un - a - ton'd, I lay up - on my sleep - less bed, And toss'd, and turn'd, and groan'd; The

A tempo moderato.

man who finds his con - science ache No peace at all en - joys: And as I lay in bed a - wake, I

CHORUS OF PIRATES.

RECIT. MAJOR-GENERAL.

ff

TENORS & BASSSES. *p*

thought I heard a noise. He thought he heard a noise; Ha, ha! Now all is still, In dale or bill, My mind is set at

ease; So still the scene, It might have been The sigh - ing of the

No. 14. SONG—Major-General & Chorus (Pirates & Police).

breeze.
Allegro grazioso.

PIANO. *p* *mf*

1. Soft - ly sigh - ing to the ri - ver, Comes the lone - ly breeze; . . .
2. Yet the breeze is but a ro - ver; When he wings a - way, . . .

dim. *pp*

Set - ting na - ture all a - qui - ver, Rust - ling thro' the trees. **A**
 Brook and pop - lar mourn a lo - ver, Sigh - ing, "Well - a - day!" And the brook, in
 Ab, the do - ing

PIRATES. *pp*
 Thro' the trees. . .
 "Well - a - day!" . . .

POLICE.
 Thro' the trees. . .
 "Well - a - day!" . . . **A**

rip - pling mea - sure, Laughs for ve - ry love, . . . While the pop - lars, in their plea - sure, Wave their arms a -
 and un - do - ing That the rogue could tell; . . . When the breeze is out a - woo - ing Who can woo so

- bove! . . . **B**
 well? . . .

1. Yes, the trees for ve - ry love Wave their leaf - y arms a - bove.
 2. Shock - ing tales the rogues could tell, No - bo - dy can woo so well.

SERGEANT with 2nd BASS.
 1. Yes, the trees for ve - ry love Wave their leaf - y arms a - bove.
 2. Shock - ing tales the rogues could tell, No - bo - dy can woo so well. **B**

p MAJOR-GENERAL with 1st TENORS.

1. Ki - ver, ri - ver, lit - tle ri - ver, May thy lov - ing pros - per e'er; Hea - ven
 2. Pret - ty brook, thy dream is o - ver, For thy love is but a ro - ver; Sad the

speed the pop - lar tree, May thy woo - ing hap - py be, Hea - ven speed the pop - lar
 lot of pop - lar trees, Court - ed by a fic - kle breeze, Sad the lot of pop - lar

tree, May thy woo - ing hap - py be . . . by
 trees, Court - ed

tree, May thy woo - ing hap - py be . . . by
 trees, Court - ed

fic - kle breeze.
 fic - kle breeze.

Ped. * Ped. *

CHORUS OF GIRLS.

f SOPRANOS.

Allegro vivace.
Now what is this, and what is that? And why does fa-ther leave his bed At such a time of night as this, So

ve-ry in-com-plete-ly dressed? Dear fa-ther is, and al-ways was, The most me-tho-di-cal of men; It's

his in-va-ri-a-ble rule To go to bed at half-past ten. What strange oc-cur-rence can it be That

calls dear fa-ther from his rest At such a time of night as this, So ve-ry in-com-plete-ly dressed!

So ve-ry in-com-plete-ly dressed, At such a time of night.

(Dialogue.)

GIRLS.

The pi-rates! the pirates! oh, des - pair!

PIRATES.

E

Yes, we're the pi-rates! so des - pair!

MAJOR-GENERAL.

MABEL.

Fred - e - ric here! oh joy! oh rap - ture! Summon your men, and ef - fect their cap - ture. Fred - e - ric, save us!

FRED.

PIRATES.

F

Beau - ti - ful Ma - bel, I would if I could, But I am not a - ble. He's tell - ing the truth, he is not a - ble.

KING.

With base de - ceit you work up - on our feel - ings; Re - venge is sweet, and

fla-vours all our deal-ings; With cou-rage rare, and re-so-lu-tion man-ly. For death pre-pare, un-

G MABEL. **CHORUS OF GIRLS.** **MABEL.**
- hap-py Gen-ral Stan-ley! Is he to die, un-shri-ven, un-aa-neal'd? Oh, spare him! Will

G
p

GIRLS. **POLICE.** **GIRLS.**
no one in his cause a wea-pon wield? Oh, spare him! Yes, we are here, though hi-ther-to con-veal'd! Oh, rap-ture!

POLICE. **GIRLS.**
Lo! to our pow-ers pi-rates quick-ly yield! Oh, rap-ture!

cre *scen* *do.* *ff*

H *Allegro moderato.*

PIRATES.

POLICE. *ff*
 We tri-umph now, for well we throw Your mor-tal ca-reer's cut short; No pi-rate
 You tri-umph now, for well we throw Our mor-tal ca-reer's cut short; No pi-rate

H *Allegro moderato.*

f *mf*
 band will take its stand At the Cen-tral Cri-mi-nal Court!
 band will take its stand At the Cen-tral Cri-mi-nal Court!

band will take its stand At the Cen-tral Cri-mi-nal Court!
 band will take its stand At the Cen-tral Cri-mi-nal Court!

J

SERGEANT.

To gain a brief ad-van-tage you've con-trived; But
 your proud tri-umph will not be long-lived.

KING.

Don't say you're orphans, for we know that game!

SERGEANT.

On your al - le - giance we've a stron - ger claim; We bid you yield,

slower.
we bid you yield in Queen Vic - to - ria's name! You do? We

do! We charge you yield in Queen Vic - to - ria's name! . . .

L KING.
L'istesso tempo.
We yield at once with hum - bled mien, . . . Be - cause, with all our

POLICE.
faults, we love our Queen! Yes, yes, with all their faults, they love their

1st SOPRANO. M RECIT. MAJOR-GENERAL. RUTH.

Yes, yes, with all their faults, they love their Queen! A way with them, and place them at the bar! One

2nd SOPRANO.

Yes, yes, with all their faults, they love their Queen!

TENOR.

Yes, yes, with all their faults, they love their Queen!

POLICE. BASS.

Queen! Yes, yes, with all their faults, they love their Queen!

M

f

a tempo.

moment, let me tell you who they are: They are no members of the common throng, They are all noble-men

p

Un poco più Animato. CHORUS OF GIRLS. O MAJOR-GENERAL.

who have gone wrong. Oh, spare them! they are all noble-men who have gone wrong. What,

Un poco più Animato.

f

p

KING. MAJOR-GENERAL. KING. P. *ff*

all no-ble-men? Yes, *all* no-ble-men! What, *all*?... Well, near-ly *all*!

p

ff

dec.

MAJOR-GENERAL. *Moderato.*

8va. No Eng - lishman un - mov'd that state-ment hears! Be - cause, with all our

p

faults, we love our House . . of Peers; I pray you par-don me, ex - pi-rate King! Peers will be Peers, and

youth will have its fling! Re - sume your rank and le - gis - la-tive du-ties, And take my daughters, all of whom are

beau-ties!
Tempo di valze.

MABEL.
Poor wan - d'ring ones, . . .

p

Though ye have sure - ly strayed, Take heart of grace,

Your steps re - trace, Poor wan - d'ring ones! . . . *rall.*

a tempo.
Poor wan - d'ring ones, . . . If such poor love . . . as ours

Can help you find true peace of mind, Why, take it, it . . . is

MABEL.

yours.

Ah, ah, . . ah, ah, ah! Ah, ah, .

p ETHEL & KATE.

RUTH.
POOR wan - d'ring one, Poor

FRED.
POOR wan - d'ring one, Poor

MAJOR-GENERAL.
wan - d'ring one, Poor

KING & SAM.
wan - d'ring one, Poor

CHORUS SOPRANOS.
POOR wan - d'ring one, Poor

TENORS & BASSES.
wan - d'ring one, Poor wan - d'ring one,

Poor wan - d'ring one, Poor wan - d'ring one.

p

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The Soprano and Alto parts have lyrics. The Tenor and Bass parts are written in a lower register. The score includes a wavy line indicating a continuation of the melody.

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is simple and catchy, with a wavy line above the third staff indicating a trill or a specific ornament. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the melody.

take . . . mine! Take . . . heart!

KATH & RUTH.

Take a - - ny heart, take ours!

FRED.

Take a - - ny heart, take ours!

MAJOR-GENERAL.

Take a - - ny heart, take ours!

KING & SAMUEL.

Take a - - ny heart, take ours!

CHOIRS.

Take a - - ny heart, take ours!

Take a - - ny heart, take ours!

Bra. wavy line

f p

[illegible][illegible]

MABEL & EDITH with 1st SOP.

KING & SAM. with BASS.
Take

MABEL.

EDITH

Take
KATE & RUTH.

Take
MAJOR-GENERAL.

FRED, with TENOR.

SAM. & KING with BASS.
Take

cre - scen - do . . .

Take . . . ours !

Take. ours !

Take ours !

Take ours !

Take ours !

Take ours !

sempre ff

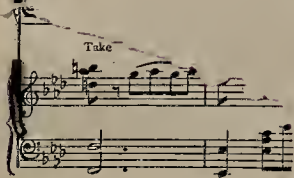
This system contains six staves. The first five are vocal staves, each with the lyrics "Take ours !". The sixth staff is a piano accompaniment, marked *sempre ff*, featuring a steady eighth-note bass line and chords in the treble.

This staff continues the piano accompaniment from the previous system, maintaining the eighth-note bass line and harmonic structure.

8va. ~~~~~

Ped. *

This system continues the piano accompaniment. The treble staff has an *8va.* marking with a wavy line indicating an octave shift. The bass staff includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the line.



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